

## THE PAY OF ACTORS.

Salaries Were Fairly Large Even in the Sixteenth Century.

An efficient actor received in 1635 as large a regular salary as \$900, of which sum \$7,200 is the modern equivalent. The lowest known valuation set an actor's wages at 75 cents a day, or in modern money about \$1,800 a year. Shakespeare's emoluments as an actor before 1599 are not likely to have fallen below \$4,000 in our money, while the remuneration due to performances at court or in noblemen's houses, if the accounts of 1594 be accepted as the basis of reckoning, added some \$600.

Actresses did not appear until about 1662, female parts being previously taken by boys. Among the very earliest were Mistress Nell Gwyn of the king's playhouse and Mistress Knip. Both from having been "orange girls," earning a precarious existence about the theater, were raised to the affluence of \$5 a performance, about \$20 in present value.

By the time we reach David Garrick the emoluments received by the successful actor had steadily increased. Garrick himself could command \$750 a week before he went into management, besides a benefit which would bring in virtually all that the house was worth, from \$2,000 to \$3,250 for the night. After he went into management his earnings were enormous, and he died leaving, at a low computation, over \$500,000. Miss Farren's engagement cost the management at the height of her career \$250 a week, which was what Mrs. Siddons also consented to receive from Covent Garden theater at one period of her fame. But this was far below what she could and did demand elsewhere and in the provinces, and in her biography we read that on tour \$250 nightly was the sum cheerfully paid for the great actress' services. It must be remembered that the value of money in the days of the three players just mentioned was double what it is at present—i. e., \$250 then corresponded to \$500 now. Great as the sum then seemed, it soon became common, \$250 a night being paid to Kean, Macready and even Fletcher. But it is, of course, dwarfed into insignificance by the emoluments received from the American public by such artists as Bernhardt, Coquelin and Irving. Bernhardt was paid \$1,000 a night, which seems to have struck the Parisians dumb with astonishment. It is difficult to apportion Sir Henry Irving's receipts apart from Miss Terry's. But they undoubtedly were valued as high as \$600 a night on tour.—Strand Magazine.

## The Man Who Wins.

Business is not like backing horses. The man who wins in business wins because he has deserved to win; the man who loses does so because he deserves to lose. This truth may not always be obvious, but it is none the less true. Of course the unsuccessful man won't admit it. It would be better for him if he did, for then he would seek for the deficiency in himself which brought about his failure and strive to eliminate it. It is the old principle of the survival of the fittest. The fittest is the man of pluck, with strong belief in his own powers and a keen energy to seize every chance. The man who believes in luck would probably be more profitably employed in backing horses, where his peculiar talents would have more play.—London Opinion.

## Sign of Your Uncle.

The use of three gilt balls as the symbol of the pawnbroker's trade came into use with the Lombards, who were the first great money lenders of the world. Of the Lombards the princely Medici family of Florence were the first to make money lending a business. On the Medici coat of arms had been engraved three gilt balls, and this insignia had been handed down generation after generation as a symbol of money lending. One pawnbroker of London told a friend that it meant getting the security of double the value of what is lent. Two of the balls would therefore indicate what the money lender took and the third what he gave.—London Modern Society.

## Anticipation and Realization.

Freddie—Hooray, sis! What do you think? Pa's going to buy an automobile, and I'm going to sit in the front seat. Sis—So am I, Freddie—No, you won't. That front seat is for pa and me only. See! Sis—You've got nothing to say about this automobile. Taint your'n, Freddie—it's more mine than your'n, and you'll just have to get in the back seat or stay home. Sis—I won't get in the back seat, and I won't stay home. Freddie (pushing her away)—See here, now, you just keep out of this automobile. Lippincott's

## IN CASE OF FIRE.

How to Act Should You Find Your Home in Flames.

One's ability to extinguish a starting fire or to escape if caught in a burning building depends upon intelligence and self control. If the blaze is just starting throw water on the material that is burning, not at the blaze. One bucket of water will do more good if thrown on by handfuls or with a broom than if dashed on at once. A small fire may be smothered with a rug or blanket or beaten out with a broom.

If you cannot put out the fire in a minute yell "Fire!" and then, if in a city, call the fire department. Every one living in the house should know the telephone number to be used for getting the firemen, and it should be on the wall for strangers to use. There is no time for looking in the directory, even if one should not be too nervous to find a number. Every one should know where the nearest fire alarm box is and how to use it.

Do not leave the door open when you run out to give an alarm. If the doors and windows are closed when a fire starts one can always get the firemen there in time to put it out while it is in only one room. The fire soon consumes all the oxygen in a closed room and may die out if it gets no fresh air.

After the firemen are called work at getting out the things you want most to save. Don't throw the clock from the window and then carry out your clothing, as some persons have done.

If awakened in the night by the smell or cry of fire don't dress. Wrap yourself in a blanket or quilt from the bed and get out the quickest way you can. Shut the doors you pass through. After calling for help try to ascertain the extent and the situation of the fire. You can tell if it is best to try to carry out the household goods. If the fire is on the first floor it is very dangerous to go above, because the heat and choking smoke rise.

One can often get out through a hall filled with smoke by going on his hands and knees when he would fall choking if he ran. The smoke is the thickest at the ceiling. Holding a wet towel or anything made of flannel or even a coat collar over the mouth greatly lessens the danger of injury to the lungs or death from the carbonic acid gas in the smoke.

If a person is in a burning building with no fire escapes and the stair below is burning or the hall is filled with smoke he should shut the door and transom to keep out the deadly gases. Then he should throw open the window to get cool air and to let the firemen and neighbors see where he is, so that they may bring a ladder to the window.

If unable to escape by his own efforts one should wait at the window for help until he is scorched or choking. If no one is near he should throw his bedding, tick and all, and jump on that. It is safer to jump into the top of a tree than to the ground.—New York Tribune.

## Where Samuel Scored.

"Samuel," said Mrs. Wobbler, fixing her hapless husband with a menacing eye, "do I actually see you working in the garden with your frock coat on? What a careless man with your clothes you are! Only last week you burned a large hole in your best waistcoat through sticking a lighted pipe in the pocket, and yesterday I saw you lighting the kitchen fire in your new gray trousers."

"Madam," replied Mr. Wobbler, viciously snipping up a shrub, "your last asseveration is false. I did not light the kitchen fire in my new gray trousers. I lit it in the kitchen grate!"—London Express.

## Costly Admiration.

At Lamarque's funeral the Parisian mob took out General Lafayette's horses as the famous soldier was returning home from the service and drew his carriage to his hotel with many evidences of enthusiastic love and admiration. The scene was a stirring one, and a friend in referring to it some weeks afterward said, "You must have been very much pleased."

Lafayette looked at him for a moment in silence and then said, with a whimsical smile:

"Yes, I was very much pleased; very much pleased indeed. But I never saw anything more of my horses, my dear friend!"

## Unsympathetic Brute.

Mrs. Malaprop—Young Sharp will have to apologize before I'll speak to him again.

Miss Interest—Did he insult you? Mrs. Malaprop—Did he! The last time I met him I told him that my uncle, Lord de Style, had locomotive accidents, and he had the impudence to ask if he "whistled at crossings." He's an unsympathetic brute.—Chicago Record-Herald.

## After The Grippe

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3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
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## TIME TABLE.

## TRAINS GOING NORTH.

No. 52—St. Louis Express, 9:55 a. m.  
No. 54—St. L. Fast Mail, 10:23 p. m.  
No. 92—C. & St. L. Lim., 5:25 a. m.  
No. 56—Hopkinsville Ac., 8:55 p. m.  
No. 94—Dixie Flyer, 5:54 p. m.

## TRAINS GOING SOUTH.

No. 51—St. L. Express 5:35 p. m.  
No. 53—St. L. Fast Mail 5:33 a. m.  
No. 93—C. & N. O. Lim. 11:50 p. m.  
No. 55—Hopkinsville Ac. 7:05 a. m.  
No. 95—Dixie Flyer, 9:32 a. m.

No. 51 connects at Guthrie for Memphis, Knoxville, and as far south as Epps and for Louisville, Cincinnati and the East.

No. 53 and 55 make direct connections at Guthrie for Louisville, Cincinnati and all points north and east thereof. No. 53 and 55 connect for Memphis and New Orleans.

No. 93 runs through to Chicago and all of carry passengers to points South of Evansville. It carries through sleepers to St. Louis.

No. 95 through sleepers to Atlanta, Tampa, Jacksonville, St. Augustine and Tampa. Also Pullman sleepers to New Orleans. Connections at Guthrie for points East and West. No. 95 will not carry local passengers for points between Nashville and Tenn.

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## Time Table

No. 56.

Taking effect 10:00 o'clock p. m.  
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## NORTH BOUND. LEAVES.

No. 332—Evansville Accommodation.....6 00 a m  
No. 302—Evansville—Mattoon Express.....11 30 a m  
No. 340 Princeton mixed... 4 15 p m

## SOUTH BOUND. ARRIVES

No. 341 -- Hopkinsville mixed ..... 9 15 a m  
No. 321—Evansville-Hopkinsville mail..... 3 40 p m  
No. 301—Evansville-Hopkinsville Express..... 6 35 p m

Train No. 332 connects at Princeton for Paducah, St. Louis and way stations, also runs through to Evansville.

Train No. 302 connects at Princeton for Louisville, Cincinnati, way stations and all points East, also runs through to Evansville.

Train No. 340, local train between Hopkinsville and Princeton.

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